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ABSTRACT

This revised version of a lecture on the relationship of African language and Hispano-American literature illustrates the historical influence of the African slave on representative literature and modern culture of the Caribbean Islands. Introductory remarks focus on the migratory patterns of the African slaves. The concept of negritude is then examined in selected literary works by black and Hispanic authors. Finally, the author discusses other linguistic and sociocultural contributions of early African writers to Hispanic culture. (RL)

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GOOD MORNING MR. CHAIRMAN (MADAME CHAIRMAN), DISTINGUISHED COLLEAGUES AND GUESTS. YOU WILL NOTE IN THE CONFERENCE PROGRAM THAT THE TITLE OF MY TALK IS "AFRICAN EXPRESSIONS IN HISPANO-AMERICAN LITERATURE". I REALLY DON'T KNOW HOW APPROPRIATE THIS TITLE IS SINCE WE ENTER INTO THE REALM OF SEMANTICS WHEN DEALING WITH THE TERM "AFRICAN EXPRESSIONS". WE MIGHT BETTER THINK IN TERMS OF VARIOUS SUBTLETIES, BOTH LINGUISTIC AND THEME-WISE. IN THIS PARTICULAR PAPER, I SHALL ATTEMPT TO POINT OUT SOME OF THE VERY REAL HISTORIC CONSIDERATIONS OF MY AFRICAN ANCESTORS' ARRIVAL IN THIS WESTERN HEMISPHERE; DEALING ESPECIALLY WITH THEIR PRESENCE IN THE CARIBBEAN REGION. SPECIAL ATTENTION WILL BE GIVEN TO LINGUISTIC PHENOMENA THAT HAVE INFLUENCED THE SPANISH SPOKEN IN THESE PARTICULAR AREAS, AND THEMES DEALING WITH WHAT WE MIGHT TERM "NEGRITUDE", AS REFLECTED IN THE LITERATURE OF THESE COUNTRIES. (PRACTICAL APPLICATION IN TEACHING SUCH MATERIAL IN SPANISH CLASSROOMS).

FINALLY, IT IS HOPED THAT WE WILL ALL BEGIN TO SEE SOME OF THE VERY POSITIVE LINGUISTIC, SOCIO-CULTURAL CONTRIBUTIONS MADE BY MY AFRICAN FOREFATHERS IN THE HISPANIC WORLD.

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THE SIXTEENTH CENTURY SAW THE INTRODUCTION OF AFRICAN SLAVES IN THE GREATER AND LESSER ANTILLES AND OTHER REGIONS OF THE CARIBBEAN SO THAT THEY COULD WORK IN THE CANE FIELDS AND HARVEST OTHER CROPS IN ORDER TO RENDER SERVICE TO THE SPANISH LANDOWNERS AND TO, IN GENERAL, ENRICH THAT AREA. THESE STALWART PEOPLE, SNATCHED UP FROM THEIR MANY HOMELANDS IN AFRICA, WERE MEMBERS OF SUCH TRIBES AS THE YORUBA, BANTU, CONGO, DAHOMEY, IBO, MANDINGA, HAUSA, FULA, WOLOFS, AND MANY OTHERS. THOSE WHO WERE BROUGHT TO THE WESTERN HEMISPHERE LEFT A STRONG IMPRESSION ON THE CULTURE AND THE LANGUAGE OF THOSE SPANISH COLONIZERS. THIS EFFECT HAS BEEN EXEMPLIFIED IN THE RELIGION, THE MUSIC, THE DANCE AND THE FOOD. IT IS ALSO PERCEIVED IN CERTAIN SOCIETAL ASPECTS SUCH AS THE EXTENDED FAMILY AND THE ETHNIC COMPOSITION OF THE INHABITANTS OF THAT REGION, PRODUCING AN INTENSE PROCESS OF TRANSCULTURATION.

IT HAS LONG BEEN MY CONTENTION THAT THE LITERATURE OF A PARTICULAR COUNTRY OR REGION REFLECTS ITS SOCIETY, AND I HAVE FOUND THIS TO BE ESPECIALLY TRUE IN REGARD TO CUBA, PUERTO RICO, VENEZUELA, COLOMBIA AND OTHER REPUBLICS OF THE CARIBBEAN. HOWEVER, SOMETHING THAT HAS RECENTLY COME TO MY ATTENTION IS THE FACT THAT OFTEN THE MEMBERS OF THOSE SOCIETIES EITHER IGNORE OR ARE NOT COGNIZANT OF, SAY, BLACKNESS, NEGRITUDE, AFRICAN INFLUENCES, OR WHATEVER WE MIGHT CHOOSE TO CALL IT, IN THEIR LITERATURE.

LET US CONSIDER ONE OF SEVERAL LITERARY GENRES, THE NOVEL. IN 1839, CIRILO VILLAVERDE PUBLISHED THE FIRST PART OF HIS CECILIA VALDÉS O LA LOMA DEL ANGEL IN CUBA.[1] THIS, YOU WILL NOTE WAS SOME TEN YEARS OR MORE PRIOR TO THE APPEARANCE OF HARRIET BEECHER STOWE'S UNCLE TOM'S CABIN. THIS ABOLITIONIST NOVEL, ALTHOUGH ROMANTIC IN NATURE, GIVES THE READER A MOST REALISTIC VIEW OF ALL LEVELS OF CUBAN LIFE DURING THAT EPOCH, WITH A COMPLETE PICTURE OF SLAVERY AS AN INSTITUTION.

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[1] CIRILO VILLAVERDE, CECILIA VALDÉS O LA LOMA DEL ANGEL (NEW YORK, LAS AMERICAS PUBLISHING CO., 1964)

HERE, ONE READS OF THE BLACK SLAVES, THEMSELVES, THE SLAVE OWNERS AND OTHER MONEYED CLASSES AND THE WHOLE SPECTRUM OF SOCIETY THAT SUFFERED SLAVERY.

CECILIA VALDÉS, FROM WHOM THE BOOK TAKES ITS TITLE, IS A VERY BEAUTIFUL MULATA (MULATTO) AN ILLEGITIMATE DAUGHTER OF THE RICH LANDOWNER DON CÁNDIDO GAMBOA AND THE MULATA (MULATTO) CHARO. THE LATTER LIVES IN THE NEIGHBORHOOD CALLED "LA LOMA DEL ANGEL" OR "ANGEL HILL" IN HAVANA. AS AN INFANT, IN ACCORDANCE WITH THE CUSTOMS OF THAT TIME, CECILIA IS PLACED IN AN ORPHANAGE WHERE SHE IS GIVEN THE SURNAME OF VALDÉS, AND IT IS HERE WHERE SHE REACHES MATURITY. SHE HAS MANY ADMIRERS AMONG WHOM FIGURES ANOTHER MULATO, JOSÉ DOLORES PIMIENTA. HOWEVER, CECILIA SPURNS HIM IN FAVOR OF YOUNG LEONARDO GAMBOA, SON OF DON CÁNDIDO, NEITHER KNOWING THAT THEY ARE, IN TRUTH, SIBLINGS. FROM THIS INCESTUOUS RELATIONSHIP, CECILIA BECOMES PREGNANT, LEONARDO ABANDONS HER AND SHE, IN TURN, URGES JOSÉ DOLORES TO KILL HIM. LEONARDO, MEANWHILE, IS IN LOVE WITH ISABEL, WHO IS ALSO WHITE AND THE DAUGHTER OF ANOTHER RICH LAND AND SLAVEOWNER. JOSÉ DOLORES FATALLY STABS LEONARDO WHEN THE LATTER IS PRACTICALLY ON THE CHURCH STEPS PREPARING TO MARRY ISABEL.

HERE, WE HAVE A NOVEL WHICH COVERS THE PERIOD OF 1810 TO 1830 AND FAITHFULLY DEPICTS MUCH OF THE LIFE OF BLACKS DURING THAT PERIOD. WE READ OF MANY OF THE CUSTOMS, ATTITUDES TOWARD SLAVERY, AND SOME OF THE VERY TERRIBLE INHUMAN ACTS COMMITTED AGAINST THE BLACKS IN THE NAME OF JUSTIFIABLE PUNISHMENT. WE READ OF THE "BOCA ABAJO" WHERE THE SLAVE WAS MADE TO LIE FACE DOWN AND RECEIVE BEATING BY WHIP FOR SOME MINOR "INFRACTION". ALSO, WE LEARN OF THE CLANDESTINE SEXUAL UNION BETWEEN BLACKS AND WHITES OF THAT TIME, AND THE RESULTANT PROGENY. OF FURTHER INTEREST IS THE FACT THAT IN CUBA, WHILE MILLIONS OF BLACKS WERE ENSLAVED, OTHERS LIVED AND WORKED AS FREE MEN. JOSÉ DOLORES PIMIENTA REPRESENTS SUCH AN INDIVIDUAL, HIS BEING A TAILOR AND A MUSICIAN BY TRADE.

While Cecilia Valdés is a prototype of the abolitionist novel in Spanish, others of interest might here also be mentioned: Petrona y Rosalia by Félix Tanco y Besmeniel in 1925, Sab by Gertrudis Gómez de Avellaneda in 1841 and Francisco by Anselmo Suárez y Romero are other works worthy of note. This last novel, Francisco , depicts most vividly the inhumanities of slavery.

Another type of novel with Black theme is that exemplified by Pobre Negro by Rómulo Gallegos, former president of Venezuela.[2] This is a work that deals directly with the problems faced by Blacks in Barlovento, a small region in coastal Venezuela. Gallegos defends the integration of the races as a fundamental element for the integration of his nation along with the very important role the Black plays in the Venezuelan society of the mid-eighteen hundreds. The synthesis of this work is this. Ana Julia Alcorta has a mental weakness that causes her to continually fear that she has an incurable disease. She is white and the daughter of a prominent family in the region. One night, the Negro Malo, known for his being ~~"Big and Bad"~~ malicious and threatening and always ready for a fight, hears the sound of drums and goes to seek its source. He unconsciously arrives at la Casa Grande, or rather the Big House, where the Alcorta family lives. Here, he runs into Julia, half-naked and wandering about in one of her customary dazes. She, seeing the Negro Malo and thus half-fainting, reclines in the grass and the Negro Malo makes love to her. They spend the night together and the following morning the Negro Malo has disappeared. There are many conjectures as to his fate, but the reader never learns the truth as to what really occurs.

Nine months or so later, Ana Julia gives birth to a child which the family names Pedro Miguel. Naturally, the young mulato Pedro Miguel cannot be raised

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2 Rómulo Gallegos, Pobre Negro, (Barcelona, Editorial Araluce, 1937)

IN THE WHITE HOUSEHOLD OF THE ALCORTAS AS A MEMBER OF THE FAMILY, THEREFORE, HE IS PLACED IN THE HOME OF ANOTHER FAMILY OF MIXED BLOOD, THAT OF JOSÉ TRINIDAD WHO IS AN EMPLOYEE OF THE ALCORTA FAMILY.

INTEREST IN POLITICS BEING WHAT IT IS IN LATIN AMERICA, WHEN PEDRO MIGUEL IS AN ADOLESCENT, HE TAKES A POSITION AGAINST THE TYRANNICAL GOVERNMENT OF VENEZUELA BECAUSE OF ITS MALPRACTICES DURING THAT PERIOD. THIS SETS THE PATTERN FOR HIS EARLY ADULT YEARS.

MEANWHILE, HE FALLS IN LOVE WITH HIS BEST FRIEND'S OLDER SISTER, LUISIANA. HOWEVER, HE HAS ALSO LEARNED OF HIS HERITAGE, THAT IS, THAT HIS MOTHER IS ANA JULIA AND HIS FATHER, EL NEGRO MALO.

THEREFORE, HE BELIEVES THAT A LOVE AFFAIR WITH LUISIANA IS IMPOSSIBLE. BUT SHE IS IN LOVE WITH HIM ALSO, AND, AFTER HIS GOING TO BATTLE IN THE WAR IN FAVOR OF ESTABLISHING A FEDERAL GOVERNMENT, THEY BOTH FLEE TOGETHER AS A RESULT OF PEDRO MIGUEL'S PARTY HAVING LOST THE WAR.

IN SPITE OF THIS LOSS, WE SEE THE RATHER SUCCESSFUL ENDING OF WHAT HAD SEEMED TO BE AN IMPOSSIBLE INTERRACIAL LOVE.

ANOTHER NOVEL, LA TREPADORA OR THE SOCIAL CLIMBER, ALSO WRITTEN BY RÓMULO GALLEGOS, WAS PUBLISHED IN 1925 IN VENEZUELA.[3] AGAIN, HERE WE SEE GALLEGOS' PENCHANT FOR RACIAL MIXING AND INTEGRATION BEING A SORT OF PANACEA FOR EXISTING SOCIAL PROBLEMS. THIS IS THE STORY OF A YOUNG LADY OF COLOR, VICTORIA BY NAME, WHO AS THE PROTAGONIST, EARNS HER RIGHTFUL SURNAME THROUGH HER STRONG INDEPENDENCE AND FIGHTING SPIRIT. THE PLOT OF THIS NOVEL IS SIMPLE TO THE EXTREME, BUT THE NUANCES ARE STRONG AS TO THE SOCIAL SITUATION IN THAT SOUTH AMERICAN COUNTRY DURING THE EARLY YEARS OF THIS CENTURY. A MEMBER OF THE SOCIALLY PROMINENT WHITE

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3 RÓMULO GALLEGOS, LA TREPADORA (BUENOS AIRES, ESPASA-CALPE, ARGENTINA, S. AMERICA)

FAMILY, THE CASALS, GOES ON EXCURSION INTO THE COUNTRYSIDE. WHILE THERE, HE MEETS A MAIDEN OF COLOR. THEY FALL IN LOVE, AND FROM THIS UNION IS BORN A SON, HILARIO GUANIPA. THIS BEGINS THE BLACK BRANCH OF THE CASAL FAMILY. FINALLY, AFTER TWO GENERATIONS, AND AS DESCRIBED ABOVE, THE TWO GROUPS OF THE SAME FAMILY, DIVIDED ALONG COLOR LINES, ARE UNITED THROUGH THE VALIANT EFFORTS OF OUR PROTAGONIST, VICTORIA. ONE CRITIC, ORLANDO GÓMEZ-GIL, HAS WRITTEN THAT THE NOVEL PERSONIFIES THE ETERNAL STRUGGLE OF MAN TO ACHIEVE HIS RIGHTFUL PLACE IN SOCIETY WITHOUT SOCIAL OR RACIAL CONSIDERATIONS. HOWEVER, I BELIEVE IT IS QUITE CLEAR THAT THIS WORK ALSO EXEMPLIFIES ~~THE EVER-PRESENT~~ A PARTICULAR CONFLICT BROUGHT ON BY BLACK/WHITE CONFRONTATION AND THE SUBSEQUENT ACHIEVEMENT FOR JUSTICE THROUGH BLACK EFFORT.

LISTED AMONG RELATIVELY CONTEMPORARY WORKS HAVING BLACK THEMES ARE THE NOVELS OF CUBAN AUTHOR, ALEJO CARPENTIER. BOTH HIS ECCUE-YAMBA-O AND HIS REINO DE ESTE MUNDO , THE KINGDOM OF THIS WORLD, ~~ON THE OTHER HAND~~, ~~HAS ITS~~ HAVE THEIR SCENARIO IN HAITI. THE LATER NOVEL DEALS WITH THE EPOCH JUST PRIOR TO AND INCLUDING THE REIGN OF HENRI CRISTOPHE. IT IS THE STORY OF SLAVERY IN HAITI, THE FIRST UPRISINGS AND REVOLTS AND THE SUBSEQUENT DICTATORSHIP OF THE BLACK RULER.

CARPENTIER EMPLOYS THE TECHNIQUE OF "REALISMO MÁGICO"OR MAGICAL REALISM, IN WHICH THE READER PERCEIVES A MIXTURE OF THE CUSTOMS AND PICTURES OF REAL LIFE ALONG WITH CERTAIN FANTASY, LEGENDS AND MYTHS. IN OTHER WORDS, ON HAVING COMPLETED THE BOOK, THE READER MAY WELL HAVE A VAGUE FEELING OF HAVING LIVED A NIGHTMARE. NEVER-THE-LESS, THE CHARACTERS ACQUIRE A VERY TRUE DIMENSION OF APPEARANCE, SUCH AS IN THE CASE OF HENRI CRISTOPHE, MACKANDAL, BOUKMAN AND PAULINA BONAPARTE. OF SPECIAL INTEREST TO ME AS A BLACK MAN IS THE UNFOLDING OF HISTORY AND THE FIRST BRINGING ABOUT OF THE TERMINATION OF SLAVERY IN THAT CARIBBEAN ISLAND. NOTWITHSTANDING, IT IS STILL SIGNIFICANT THAT NOT ONCE DOES CARPENTIER MENTION TOUSSAINT L'OVERTURE.

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4 ALEJO CARPENTIER, EL REINO DE ESTE MUNDO, (BARCELONA, EDITORIAL SEIX BARRAL, S.A., 1969)

NOW, MY SPECIAL INTEREST BEING IN THE ISLAND OF PUERTO RICO, I WOULD INDEED FEEL AMISS IF I DID NOT COMMENT UPON THE VERY REPRESENTATIVE NOVEL OF THAT COUNTRY, LA LLAMARADA OR THE SUDDEN FLAME, BY ENRIQUE LAGUERRE. I SAY "SPECIAL INTEREST" BECAUSE OF THE SEVERAL CLOSE FRIENDS I HAVE IN CHICAGO, NEW YORK AND IN THE ISLAND.

LA LLAMARADA HAS AS ITS SETTING THE CANE FIELDS OF COASTAL PUERTO RICO. HERE THE READER BECOMES ACQUAINTED WITH A PANORAMA OF CHARACTERS: BLACKS, WHITES AND "MULATOS " AS EXPRESSED IN THE FOLLOWING PARAGRAPH:

> IBAMOS A EMPEZAR EL CORTE EN LOS POZOS PARA
> PODER DESPACHAR PRIMERO LA CAÑA MÁS DISTANTE.
> MULTIPLICÓSE LA PEONADA. DE BARRIOS VECINOS
> Y LEJANOS BAJÓ UNA MULTITUD DE JÍBAROS
> MELANCÓLICOS Y SUMISOS, NEGROS ADUSTOS,
> MULATOS FORNIDOS. [5]

OF THE VAROUS CHARACTERS IN THE NOVEL, WE WILL JUST MENTION A FEW WITH A TRANSLATION OF THEIR DESCRIPTION AS IT APPEARS IN THE SPANISH ORIGINAL. DOÑA CATALINA, FOR EXAMPLE, OWNER OF THE HACIENDA IN WHICH MUCH OF THE ACTION TAKES PLACE, IS A VERY FAT WOMAN RATHER DARK IN COLOR. MARIA ANTONIA DEL VALLE IS "MORENA", THAT IS, "OF COLOR" AND POSSESSES BROWN EYES IN CONTRAST WITH HER SISTER DELMIRA, WHO IS WHITE AND HAS LIGHT EYES. THEN THE AUTHOR WRITES "PERO SE PARECEN, NO HAY DUDA" WHICH TRANSLATES "BUT THEY LOOK ALIKE, THERE'S NO DOUBT."

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[5] ENRIQUE A. LA GUERRE, LA LLAMARADA, (BARCELONA, EDICIONES RUMBOS, 1968)

WE ALSO READ OF JOSÉ DOLORES, THE OLD SERVANT AT THE HACIENDA, WHO IS BLACK. SPECULATION HAS IT THAT HE IS OVER ONE HUNDRED YEARS OLD, AGILE, MENTALLY ALERT WITH CURLY WHITE HAIR CONTRASTING WITH HIS BLACK SEVERELY-LINED FACE. ALSO, THERE IS DON JUAN PEDRO MOREAU, WHO IS MORE BLACK THAT WHITE.

THE CENTRAL THEME IS THE STORY OF LIFE AND SUFFERING IN THE PUERTO RICAN CANE FIELDS. THROUGH THIS, WE COME TO UNDERSTAND SOMETHING OF THE RURAL PSYCHOLOGY, THE TRADITIONS AND CUSTOMS OF THAT SEGMENT OF PUERTO RICAN SOCIETY. WE READ OF DIVERSE REFLECTIONS, INTROSPECTIONS AND INCIDENTS ALL TOLD WITH A CERTAIN ZEST AND DESCRIPTIVE BEAUTY.

ALL OF THIS IS DONE WITHOUT APPARENT PREOCCUPATION AS TO THESE COLOR DIFFERENCES, WHICH IS SO MUCH LIKE PUERTO RICO IN CERTAIN LEVELS OF ITS SOCIETY IN THE ISLAND, THAT IS, AMONG THE LOWER AND MIDDLE ECONOMIC CLASSES.

THE ABOVE HAS BEEN MERELY A VERY SCHEMATIC VIEW OF THE NOVEL DEALING WITH BLACK THEMES OR HAVING BLACK CHARACTERS. THERE ARE MANY, MANY OTHERS, REALLY TOO NUMEROUS TO MENTION HERE, BOTH IN THE GENRE OF THE NOVEL AND IN THAT OF THE SHORT STORY. IN CUBA ALONE, WE FIND EL NEGRERO, VIDA NOVELADA DE PEDRO BLANCO FERNÁNDEZ DE TRAVA, BY LINO NOVAS CALVO; LA NOCHE DE LOS ÑAÑIGOS (THE ÑAÑIGOS BEING THE AFRO-CUBAN SECRET SOCIETY) , BY JOSÉ A. RAMOS AND POR QUÉ, BY LYDIA CABRERA. MORE RECENTLY, FROM GUATEMALA WE HAVE MIGUEL DE ASTURIAS' MULATA DE TAL, A MAGNIFICENT WORK OF FANTASY AND MAGICAL REALISM. ALSO WORTHY OF MENTION ARE PUERTO RICAN SHORT STORIES, AGUINALDO NEGRO AND SOL NEGRO, WRITTEN BY EDWIN FIGUEROA AND EMILIO DÍAZ VALCÁRCEL RESPECTIVELY.

ANOTHER EXTREMELY IMPORTANT LITERARY GENRE INVOLVED WITH BLACK THEME IS THAT OF POETRY. OUTSTANDING AMONG POETS THAT ARE PROPONENTS OF WHAT WE MIGHT CALL NEGRITUDE ARE CUBAN NICOLÁS GUILLÉN AND PUERTO RICAN LUIS PALÉS MATOS. WHILE GUILLÉN HAS WRITTEN

"SONGOROCOSONGO", PALÉS MATOS HAS GIVEN US TUNTÚN DE PASA Y GRIFERÍA, A COLLECTION OF BLACK POEMS. LISTEN TO THE FOLLOWING EXCERPT OF HIS "MAJESTAD NEGRA" OR SIMPLY "BLACK MAJESTY":

> POR LA ENCENDIDA CALLE ANTILLANA VA
> TEMBANDUMBA DE LA QUIMBAMBA - - ÚMBA,
> MACUMBA, CANDOMBE, BÁMBULA - - ENTRE DOS
> FILAS DE NEGRAS CARAS. ANTE ELLA UN
> CONGO - - CONGO Y MARACA - - RITMA UNA
> CONGA BOMBA QUE BAMBA. [6]

CERTAINLY, THERE HAS BEEN IN THE PAST OPPOSITION TO THIS TYPE OF POETRY WITH THE EXPLANATION THAT IT TENDS TO EXAGGERATE THE IMPORTANCE OF THE BLACK IN LATIN AMERICAN LIFE. ON THE CONTRARY, BOTH POETS HERE WRITE OF THE BLACK, NOT AS THOUGH ENTERING INTO THAT WICH IS EXOTIC, BUT JUST WITH A FULL REALIZATION OF HOW ESSENTIAL THE BLACK IS IN BOTH CUBAN AND PUERTO RICAN LIFE.

THIS BLACK POETRY IS NOT NEW, NOR IS IT LIMITED TO PUERTO RICO AND CUBA, ALTHOUGH THESE TWO ISLANDS CERTAINLY STAND OUT AS LEADERS IN ITS PRODUCTION. URUGUAY HAS GIVEN US ILDEFONSO PEREDA VALDÉS WITH HIS "RAZA NEGRA" AND HIS "LA GUITARRA DE LOS NEGROS", WHILE PANAMÁ CONTRIBUTES DEMETRIO CURSI, EXCELLENT INTERPRETER OF THE AFRO-INDIGENOUS POETRY IN HIS "CUMBIA". AND, OF COURSE, NOT TO BE FORGOTTEN IS COLOMBIAN JORGE ARTEL WHO GREETS US WITH HIS "TAMBORES EN LA NOCHE" OR "DRUMS IN THE NIGHT".

IT IS WELL KNOWN THAT, OF THE VARIOUS COMPONENTS OF ANY LANGUAGE, THERE IS MORE INDIVIDUAL CREATIVE LIBERTY IN THE LEXICAL SYSTEM THAN IN THE PHONETIC, MORPHOLOGICAL OR SYNTACTICAL ONES. THIS THEN, EXPLAINS THE ORIGINALITY AND THE VARIETY OF VOCABULARY FOUND IN THE POETRY OF THE CARIBEAN REGION. WE KNOW THAT POETRY IS SOMETHING MORE THAN

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[6] LUIS PALÉS MATOS, TUNTÚN DE PASA Y GRIFERÍA, (SAN JUAN, PUERTO RIC O, BIBLIOTECA DE AUTORES PUERTORRIQUEÑOS, 1937), P. 57.

JUST MERE LINGUISTIC EXPRESSION; IT IS THAT WHICH IS CREATIVE, AND ESTHETIC ON THE PART OF THE POET, AND THEREFORE, THERE IS A TENDENCY TO FORM ALMOST A SYMBIOSIS OF THE SPANISH WORLD AND THE WORLD OF THE HISPANO-AMERICAN BLACK. SOMETIMES, WE OBSERVE VERSES IN CORRECT SPANISH THAT MERELY CONCERNS ITSELF WITH THE BLACK. FOR EXAMPLE, LISTEN TO THE FOLLOWING THAT IS CALLED, "CANTO PARA MATAR CULEBRAS".

-- ¡ MAMITA, MAMITA!
YEN YEN, YEN.
¡ CULEBRA ME COME!
YEN, YEN, YEN.
¡ME PICA, ME TRAGA!
YEN, YEN, YEN.

—¡ MENTIRA, MI NEGRA!
YEN, YEN, YEN.
SON JUEGO E MI TIERRA.
YEN, YEN, YEN. 7

OTHERS ARE ALMOST TOTALLY ONOMATOPEYIC, LIKE THESE TAKEN FROM "CANTOS DE CABILDO":

PIQUI, PIQUIMBÍN,
PIQUI, PIQUIMBÍN,
PA, PA, PA PRÁCA.
PRÁCATA, PRA, PA.
CUCHA, CUCHA MI BO. 8

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7 JOSÉ LEZAMA LIMA, ANTOLOGÍA DE LA POESÍA CUBANA (LA HABANA: CONSEJO NACIONAL DE CULTURA, 1965) III, 177.

8 IBID., PÁGS. 172-173

AND FINALLY, THERE ARE CREATIVE VERSES OF THE POET WHICH CONTAIN WORDS WITH PHONETIC CHANGES, ALONG WITH WORDS OF TRUE AFRICAN ORIGIN, SUCH AS THE FOLLOWING:

¡ YAMBÓ CHIRIQUI ENGUNDE!
MOVIMBE PRENDE LENGUA.
TAMBÓ MANDA SUPPENDE...
¡ CAUTIBO, CASA MALO!

¡ ENGÓ TERAMENE!
JABRE CUTU GÜIRI MAMBO [9]

ALL OF THE FOREGOING HAS FURTHER SIGNIFICANCE IN THE LINGUISTIC "SUBTLETIES" OFFERED. I SAY "SUBTLETIES" BECAUSE OF THE FACT THAT SOME PERSONS ARE EITHER IGNORANT OF THESE AFRICAN INFLUENCES OR PREFER TO SUBJUGATE THEIR IMPORTANCE.

THERE HAVE BEEN TREMENDOUS INFLUENCE AND CONTRIBUTIONS BROUGHT ABOUT BY THE AFRICAN'S USE OF SPANISH. THIS IS REFLECTED, TO A LARGE DEGREE, IN MUCH OF THE LITERATURE AS DESCRIBED ABOVE. PHONOLOGICALLY, OR PHONETICALLY, THERE HAVE BEEN CERTAIN SUPRESSIONS OF SOUNDS OR VOCALIC CHANGES WHICH HAVE BEEN DUE TO THE BLACK' SOUND PREFERENCES IN THEIR OWN LANGUAGES. CHIEF AMONG THESE WOULD BE THE USE OF PALATALS AND VELARS ALONG WITH A CERTAIN CONFUSION AS TO VOCALIC PRODUCTION. THUS WE HAVE IN THE PUERTO RICAN SPANISH OF TODAY: "CUIDAO QUE TA CHUMBAO", MEANING " TENGA CUIDADO PORQUE ESTÁ ENCHUMBADO", OR IN ENGLISH, "WATCH OUT, IT'S MUDDY".

TO BE MORE SPECIFIC, WE HAVE NOTED THE FOLLOWING VOCALIC CHANGES IN THE PROTONIC POSITION, SUCH AS: THE CHANGE FROM [I] TO [E] AND THE CLOSING OF [E] TO [I], THE SUPPRESION OF [E] IN A NONACCENTED POSITION, THE DIPTHONGIZATION OF [E] TO [YE]; THE ACCENTUATION OF [A] AND [O] IN FINAL POSITION; THE CLOSING OF TONIC [O] TO [U]; AND THE ACCENTUATION OF [Ú] IN FINAL POSITON.

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9 JOSÉ LEZAMA LIMA, ANTOLOGÍA DE LA POESÍA CUBANA (LA HABANA: CONSEJO NACIONAL DE CULTURA, 1965) III

IN POST-TONIC POSITION, WE SEE THE CLOSING OF [E] TO [I] ; AND THE OPENING OF [E] TO [A] .

A CLOSE SCRUTINY OF SOME OF THE AFOREMENTIONED TEXTS WILL DIVULGE THE FOLLOWING CONSONANTAL CHANGES. IN INITIAL POSITION: THE APHERESIS OF THE [D-] , THE SUBSTITUTION OF THE VELAR FRICATIVE [X-] INSTEAD OF THE LABIO-DENTAL [F-] ; THE SOFT PRE-PALATAL FRICATIVE [G-] ; THE PALATALIZATION OF THE [N-] TO [Ñ-] ; AND THE PALATALIZATION OF THE [L-] TO [Y] . IN MEDIAL POSITION, WE SEE THE FOLLOWING: THE SUBSTITUTION OF THE DENTO-INTERDENTAL FOR THE ALVEOLAR [-R-] ; THE SUPPRESSION OF THE MEDIAL FRICATIVE [-Đ-] ; THE SUPPRESSION FOR THE INTERVOCALIC [-R-] ; MEDIAL-NASALIZATION; THE NASAL [-N-] FOLLOWED BY ANOTHER SOUND; THE CHANGE OF [-R-] TO [-L-] ; THE SUBSTITUTION OF [-R-] FOR [-X-] ; THE SUPPRESSION OF MEDIAL [-S-] ; AND LAST BUT NOT LEAST, THE TOTAL SUPPRESSION OF THE MEDIAL [-L-] .

AND THEN WE HAVE, IN FINAL POSITION THE FOLLOWING CONSONANTAL CHANGES: THE CONSONANTAL APOCOPE , IN GENERAL, BUT MORE SPECIFICALLY, THAT OF THE FINAL [-Đ-] ; THAT OF THE INFINITIVE ENDING [-R-] ; THAT OF THE [-S] ; AND THE ASPIRATION OF THE FINAL [-S] TO [-X] .

AMONG SPORADIC CHANGES, WE FIND THE EPENTHESIS OF THE [O] AND THE [R] AND THE METATHESIS OF THE ALVEOLAR [R] .

BY AND LARGE, THESE PHONETIC CHANGES ARE COMMON TO THE HISPANIC WORLD AS A WHOLE. HOWEVER, PECULIAR TO THE AFRICAN INFLUENCE ON THE SPANISH LANGUAGE, MOST ASSUREDLY WOULD BE THE USE OF THE [Ñ] , IN INITIAL POSITION, IN PLACE OF THE DENTAL NASAL [N-] . FOR EXAMPLE ÑAME, ÑAÑIGO, ÑO. (FOR 'SEÑOR') , ETC. THE VELAR [R] IS ANOTHER PHONETIC PHENOMENON THAT IS BOTH DEBATABLE AND INTERESTING AS FAR AS ITS ORIGIN IS CONCERNED.

MANUEL ALVAREZ NAZARIO WRITES THAT BOTH NAVARRO TOMÁS AND DEL ROSARIO HAVE SPECULATED UPON THE POSSIBILITY OF THIS SOUND, PRINCIPALLY, OF THE FRICATIVE TYPE, TODAY SO COMMONLY FOUND IN THE MOUNTAINOUS TERRITORY OF THE WEST, THE SOUTHEAST AND EASTERN INTERIOR OF PUERTO RICO. THEY SPECULATE THAT THIS SOUND DERIVES FROM WHAT WAS USED BY THE AFRICAN SLAVES IN THEIR TRYING TO OVERCOME THE DIFFICULTY OF PRONUNCIATION OF THE CORRESPONDING VIBRANT ALVEOLAR SOUND OF SPANISH.

IN SUPPORT OF SUCH A HYPOTHESIS, WE SHOULD NOTE THE PARALLEL MANIFESTATION OF SAID PHONETIC CHARACTER IN CARIOCAN PORTUGESE. ALVAREZ NAZARIO WRITES FURTHER THAT AS A LINGUISTIC FACT OF AN EVEN MORE INDIVIDUAL CHARACTER THAN GENERAL, SUCH VELARIZATION OF THE [R] IS FOUND IN THE CARIBBEAN IN CUBAN AND DOMINICAN SPANISH, AND IN THAT OF TRINIDAD.*

I HASTEN TO POINT OUT THAT IN SPITE OF BEING KNOWN IN THE HISPANIC WORLD IN GENERAL, THE DESCRIBED PHENOMENA ARE PRINCIPALLY FOUND MORE FREQUENTLY IN REGIONS WHERE THERE ARE OR THERE WERE BLACK POPULATIONS.

MORPHOLOGICALLY, WE MIGHT MENTION THE PUERTO RICAN USE OF THE -OLO PHENOMENON AT THE END OF WORDS SUCH AS VIEJOLO, ANGOLO, NEGROLO, WHICH IS A SORT OF "IN LANGUAGE" USED BY PERSONS OF COLOR AMONG THEMSELVES TO ENDEARINGLY DESIGNATE BLACKNESS.

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* ALVAREZ NAZARIO, EL ELEMENTO AFRONEGROIDE, PAGES 139-140.

WE HAVE ALSO NOTED SUSPICIOUS PHENOMENA, SUCH AS THE FOLLOWING: [-INGÓ] AS IN TITINGÓ, [-ONGO] AS IN MOFONGO; [-ANGA] AS IN MALANGA; [-UNGO] AS IN CONDUNGO. I SAY SUSPICIOUS BECAUSE THE PRECISE SIGNIFICANCE OF SUCH ENDINGS IS NOT KNOWN, AND WE DO NOT EVEN KNOW IF THEY ARE, THEREFORE, TRUE MORPHEMES. NEVERTHELESS, IT IS CERTAIN THAT ONGO MEANS 'BOBERA', 'MENTECATO' IN YORUBA, I.E., LUCUMI. *

AS WITH MORPHOLOGY, SYNTACTICALLY, THE SPEECH OF THE AFROHISPANO REVEALS A SERIES OF IRREGULARITIES THAT UNDOUBTEDLY ARISE FROM THE CARRY-OVER OF LANGUAGE PATTERNS FROM THE SUNDRY AFRICAN LANGUAGES AND DIALECTS INTO THE SPANISH LANGUAGE AS IT IS SPOKEN IN THE CARIBBEAN REGIONS. BUT, OF MUCH MORE IMPORTANCE, IS THAT OF LEXICON OR VOCABULARY ITEMS. HERE ONE BECOMES COGNIZANT OF MANY CONTRIBUTIVE FACTORS THAT COLOR (I USE THE WORD ~~ADVISABLY~~ ADVISEDLY) THE SPANISH LANGUAGE OF THIS HEMISPHERE.

IN FOODS, WE HAVE MALANGA, COCO, MANGÓ, ÑAME, YUCA AND MYRIADS OF OTHERS. MOST PHILOLOGISTS AGREE THAT MALANGA, A TURNIP TYPE OF VEGETABLE, CAME FROM AFRICA ALONG WITH ITS NAME. ETIMOLOGICALLY, MA ORIGINALLY MEANT "RULER" IN CERTAIN REGIONS OF AFRICA AND LOANGO WAS ONE OF THE KINGDOMS. TOGETHER, THEY BECOME MALOANGO OR RULER OF THE KINGDOM OF LOANGO AND THUS, SOME PHILOLOGISTS BELIEVE THAT MALANGA CAME INTO SPANISH THROUGH THE SLAVER'S ADJECTIVAL USE OF THE TERM AS VEGETABLE COMING FROM LOANGO.9 SIMILAR EXPLANATIONS ARE TO BE FOUND FOR THE EXISTENCE OF ~~THE~~ MANY OTHER ~~LISTED~~ TERMS.

ESPECIALLY INTERESTING IS THE ORIGIN OF QUINGOMBÓ IN PUERTO RICO, QUIMBOMBÓ EN CUBA AND IN SANTO DOMINGO AND JUST PLAIN GUMBO OR MORE PRECISELY THE OKRA THAT IS USED IN OUR GUMBO HERE IN THE UNITED STATES.

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* CABRERA, ANAGO, VOCABULARION LUCUMÍ, PAGE 267

9 FERNANDO ORTIZ FERNANDEZ, GLOSARIO DE AFRONEGRISMOS, (HABANA, IMPRENTA "EL SIGLO XX", 1924), P. 313.

SPACE DOES NOT PERMIT EVEN A PARTIAL CONSIDERATION OF THE FACT THAT IN THE MUSIC OF THE CARIBBEAN WE LEARN THERE IS A BOMBA, TIMBA, CUEMBÉ (THIS LAST IS A DANCE WHICH HAS ITS ORIGIN IN THE MACUÁ LANGUAGE, SPOKEN IN THE NORTHERN AND CENTRAL REGIONS OF THEN MOZAMBIQUE), CUNYÁ, TANGO AND OTHERS. TANGO POSSIBLY DERIVED FROM THE LANGUAGE OF THE AFRICANS OF CALABAR AND BENUÉ ADJACENT TO THE CENTRAL NIGER RIVER. OTHER AFRICAN BROTHERS, NAMELY THE SONINKÉ OR THE SARAKOLÉ, SAY NTIANGU, MEANING "TO DANCE".

FINALLY, THERE ARE OTHER CULTURAL TERMINOLOGIES THAT HAVE IMPLICATIONS FAR TOO PROFOUND AND EXTENSIVE TO REALLY BE CONSIDERED HERE. AMONG THESE WOULD BE THE PRACTICE OF BAQUINÉ, OR FESTIVE WAKE FOR THE BLACK CHILD WHO HAS DIED; FESTIVE, SO AS TO INSURE HIS SAFE JOURNEY INTO HEAVEN. THE COAST OF THE GULF OF GUINEA GAVE US THIS PRACTICE DIRECTLY FROM SUCH BLACK BROTHERS AS THE ASHANTI, THE EWE, THE AKÁN AND POSSIBLY THE YORUBA. THIS HAS ALSO BEEN FOUND TO BE COMMON AMONG SOME OF THE BANTU PEOPLES.10

GEOGRAPHICAL TERMS SUCH AS QUIMBAMBA ARE EXTREMELY COMMON IN AND AMONG THE ISLANDS OF THE GREATER AND LESSER ANTILLES: A TERM WHICH MEANS SOMEWHERE FAR AWAY, "OVER YONDER", ETC.

WE MIGHT ALSO MENTION THE FACT THAT, UNTIL RECENTLY, THERE WAS A CAFETÍN-COLMADO OR A TYPE OF TAVERN AND GROCERY STORE COMBINATION IN PONCE, PUERTO RICO THAT HAD AS ITS NAME LA MACANDÁ. THIS PROPER NAME IS COMMON IN SPANISH OF THE CARIBBEAN AND IS ASSOCI ATED WITH WITCHCRAFT AND SORCERY. IT APPEARS IN THE NOVEL EL REINO DE ESTE MUNDO BY ALEJO CARPENTIER AND IS A REALITY IN HAITIAN HISTORY. AS WE KNOW, MACKANDAL WAS A RUNAWAY SLAVE, A CIMARRÓN OR MAROON WHO SURVIVED IN THE HIGHLANDS AND INITIATED THE CAMPAIGN AGAINST THE WHITE COLONIZER UNTIL HIS NAME

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11 MANUEL ALVAREZ NAZARIO, EL ELEMENTO AFRONEGROIDE EN EL ESPAÑOL DE PUERTO RICO, (SAN JUAN, INSTITUTO DE CULTURA PUERTORRIQUENA, 1961), P.278

BECAME SYNONOMOUS WITH MAGIC, IN THAT, EVEN AFTER HIS DEATH, THE BLACKS BELIEVED HIM TO BE CAPABLE OF TRANSPORTING HIMSELF FROM PLACE TO PLACE IN THE FORM OF A FLY OR A MOSQUITO.[9] THE PRESSING QUESTION HERE NOW IS "WHAT IS THE PRACTICAL APPLICATION OF SUCH KNOWLEDGE IN THE LANGUAGE TEACHING FIELD" CERTAINLY WE, AS TEACHERS OF SPANISH CAN MAKE USE OF SUCH INFORMATION IN EXPLAINING VARIOUS APPLIED LINGUISTIC PHENOMENA. BY THIS, I MEAN THAT WE CAN DISCUSS AND EXPLAIN VOCALIC AND CONSONANTAL CHANGES, WHY THEY OCCUR, AND THEIR PRESENCE IN SPANISH-SPEAKING AREAS TODAY. FURTHERMORE, WE CAN UTILIZE THIS KNOWLEDGE THEME-WISE TO MOTIVATE BLACK STUDENTS TO STUDY SPANISH, THUS ACQUIRING A MORE UNIVERSAL KNOWLEDGE OF THEIR AFRICAN HERITAGE. AND FINALLY, WE CAN CONTRIBUTE A MOST IMPORTANT ADDED DIMENSION TO LANGUAGE STUDY FOR ALL STUDENTS. IN CONCLUSION, WE HAVE ATTEMPTED TO SHOW HERE THE FOLLOWING:

1. THAT THERE EXISTS AFRICAN EXPRESSIONS IN THE LITERATURE AND LANGUAGE OF LATIN-AMERICA; BE IT OF WHATEVER GENRE.
2. WHAT THESE EXPRESSIONS ARE, AND THE FORMS THEY TAKE: SOCIO-LINGUISTIC, CULTURAL, AND THEME-WISE.
3. AND LASTLY, THE APPLICABILITY OF SUCH KNOWLEDGE.

THUS, WE SEE THAT BLACK THEMES, BLACK CHARACTERS IN BOTH THE NOVEL AND SHORT STORY, ALONG WITH EXPRESSIONS OF BLACKNESS IN POETRY ARE ALL VARIED ASPECTS OF NEGRITUDE AS EXPRESSED BY SPANISH-SPEAKING WRITERS IN AND ABOUT THE CARIBBEAN. MOREOVER, WE CAN BEGIN TO SEE THE NOT-SO-SUBTLE LINGUISTIC CONTRIBUTIONS MADE BY MY AFRICAN ANCESTORS IN THE LANGUAGE AND LITERATURE OF THAT REGION.

LET ME TERMINATE THIS BRIEF DISCOURSE WITH THESE WORDS TAKEN FROM ONE OF MY FORMER STUDIES IN THIS AREA: "PODEMOS CONCLUIR DICIENDO QUE LA LITERATURA NEGROIDE ES IMPORTANTE Y DEMUESTRA LA IMPRESIÓN LINGÜÍSTICA-CULTURAL QUE EL NEGRO PRODUJO EN ESTE CONTINENTE. EL NEGRO FUE TRAÍDO A ESTE HEMISFERIO Y ES PARTE DE LA SOCIEDAD AMERICANA, EN EL NORTE COMO EN EL SUR, POR LO QUE ESTE TIPO DE LITERATURA ES ALGO QUE RESPONDE A UNA REALIDAD ÉTNICA Y CULTURAL, Y EL ESTUDIO DE ESTA LITERATURA, RELATIVAMENTE NUEVO, PRESENTA AMPLIAS POSIBILIDADES FUTURAS DESDE EL PUNTO DE VISTA DE LA RAZA, LA HISTORIA, LA CULTURA, LAS COSTUMBRES Y LA LINGÜÍSTICA."

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[9] IBID, P. 282.